

IGNITION

AMÉLIE BRISSON-DARVEAU

GWYNNE FULTON

ZOHAR KFIR

NIKI MULDER

TARA NICHOLSON

SABRINA RUSSO

MARIGOLD SANTOS



May 5 – June 12, 2010

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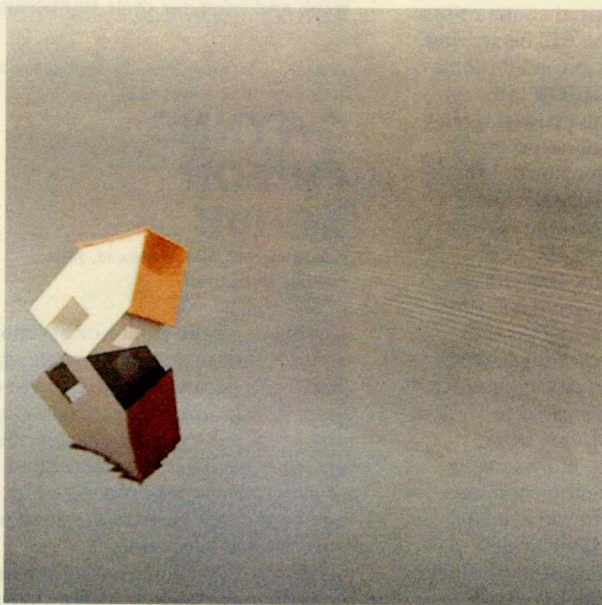
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WAYS OF THINKING

Ways of Thinking is designed for anyone interested in exploring contemporary art and its exhibition framework. It offers succinct and synthesized information on the exhibition's concept, the artists and the works featured. For the complete version of *Ways of Thinking* that includes bibliographic references, please see our website: www.ellengallery.concordia.ca/2006/en/

IGNITION is an annual, curated exhibition that features new work by students completing their Master of Fine Arts degree in Concordia University's Studio Arts program. It provides an up-and-coming generation of artists with a unique opportunity to present ambitious, interdisciplinary works in the professional context of a gallery with a national and international profile. MFA students work directly with Gallery staff to produce an exhibition that places an emphasis on critical, innovative, and experimental work engaging in an exploration and consideration of diverse media and practices. This year **IGNITION** features seven artists whose practices include photography, video, installation, drawing, and sculpture.

The work featured in this edition of **IGNITION** was selected by Rebecca Duclos, independent writer, curator, and Director of the MFA program in Studio Arts at the Maine College of Art, and Michèle Thériault, Director of the Leonard & Bina Ellen Art Gallery.



Zohar Kfir, *PARA site*, 2010. Video still, courtesy of the artist.

AMELIE BRISSON-DARVEAU's abstract textile sculptures are modeled on the artist's shadow from which clothing patterns were traced. These phantasmagorical, improbable and unusable clothes, whose function can only be imagined, possess a rich materiality that references real clothing. **GWYNNE FULTON**'s sound and video installation, *deep-six*, de/constructs a meteorological murder mystery from fragments of film, ambient sound, music, dreams, memories, and film noir soundtracks. Out of this vortex of sound and image, one thing emerges with clarity: *one cannot predict the weather*. **ZOHAR KFIR** presents a video projection titled *PARA site* that asks viewers to consider how storytelling can take place phenomenologically, in the absence of cinematic narrative. Fragmentary cinematic loops evoke displacement, loss, and longing, and hint at an unrealized tale that exists in the interstices between one story and the next. **NIKI MULDER**'s installation features kitchen tables and chairs, craft objects, collages, un-bound books and other documents that chronicle her interest in post-punk/DIY/craft cultures, feminist practices, her aboriginal ancestry, and her involvement with marginal communities. As part of her piece, she will be serving frybread panini during the exhibition's opening. **TARA NICHOLSON** is a photographer who re-investigates historical and emotional narratives surrounding the mythologies of the Canadian landscape, particularly our collective view of northern landscape and distant territories as places of isolation and safe haven. *Everything I read and everything I wrote last year*, by **SABRINA RUSSO**, is a video and sculptural work that experiments with ways of recording everyday experience. Using books and notes related to coursework as material, this work addresses the difficulty in measuring what one has learned and in framing the past in a meaningful way. Finally, **MARIGOLD SANTOS**' large-scale drawings explore notions of multiplicity and fragmentation of the uprooted self, as figures borrowed from Filipino folklore merge with archetypal landscapes.

AMÉLIE BRISSON-DARVEAU

Une garde-robe pour mon ombre
Linen, cotton, padding, lighting system, 2009.
Courtesy of the artist.

My art practice varies from video to installation, via performance. My research, as it pertains specifically to fibres, investigates questions of identity, social environment, occupation of space, and movement.

I trace my shadow to make patterns for clothing that will be sewn. From the fluid and abstract forms of my tracings, I create fanciful, improbable, unusable clothing. Its rich materiality is real but its actual use could only occur in an imaginary space, one in which viewers observe their projected shadows, floating, and try my clothing on.

EXPLORE the notion of the shadow in *Une garde-robe pour mon ombre* and its various meanings, including references to death, dimensionality, the viewer's relationship to the work, the work's relationship to space, etc.; **EXPLORE** the materials used in this work and consider their significance.

GWYNNE FULTON

deep-six
Video projection, surround sound, 2010.
Courtesy of the artist.

Playing upon the tropes of psychoanalysis and deconstruction, my artistic practice involves a paradoxical attempt to document ghosts, traces, necessary clouds and other atmospheric aberrations. These oneiric endeavors have generated a series of experiments with photography, film, and sound, which are concerned with spectral transmissions.

deep-six combines a multi-channel acoustic environment with a single-channel video projection in a meteorological murder mystery pieced together through fragments of film, ambient sound, music, memories, and film noir soundtracks. Out of this vortex of sound and image, one thing emerges with clarity: *one cannot predict the weather*.

EXPLORE the ways in which this work makes reference to various narrative genres; **EXPLORE** the various sources from which sound and images have been appropriated and the ways in which they have been assembled and juxtaposed.

ZOHAR KFIR

PARA site
Video projection, sound, 2010.
Courtesy of the artist. Sound by Josephine Wiggs.

My work investigates visual representations that evolve over time. My video work and writing are short experimental stories that represent emotion or place and in which images are rhythmically constructed upon form instead of words. I am attracted to the brevity and exactitude of visual compositions over sound, the flow and musical tonality of visual impressions.

PARA site asks viewers to consider storytelling, taking place phenomenologically, in the absence of cinematic narrative. Entering the installation, the viewer is confronted with a series of fragmentary cinematic loops, which individually evoke displacement, loss, and longing. Collectively, these fragments hint at an unrealized tale that exists in the interstices between one story and the next.

EXPLORE narrative structure and the ways in which it is examined in this work; **EXPLORE** notions of duration and ambiguity and how they function and relate to each other in the various components of this work.

NIKI MULDER

scrap city is now serving frybread paninis
Mixed media installation, 2010.
Courtesy of the artist.

I use art to make contact with people, to critique my surroundings, and to share personal experiences with others. Sometimes information that I have gathered from these activities takes the form of posters, books, collages, and banners. At other times it is brought to the classroom and becomes part of my teaching.

This installation includes kitchen tables, chairs, and pegboards that display objects and an unbound book produced for this exhibition. Enlarged pages of the book are applied directly on the wall with vinyl text. At the opening I will be serving frybread panini to the public.

EXPLORE collecting and the various ways in which it is important to this work; **EXPLORE** the hierarchies that emerge in relation to the objects that make up this installation and their perceived importance or value.

TARA NICHOLSON

Further North
C-type prints, 2009–2010.
Courtesy of the artist.

Incorporating the use of photography, sound and film, Tara Nicholson has traveled throughout Northern Canada to produce several bodies of work. Recently completing her MFA thesis work within the remote islands of Haida Gwaii, her work investigates physical and psychological constructions within the Canadian landscape.

Commencing in 2009, *Further North* is a photo-based project exploring the canons of Canadian identity while re-investigating historical and emotional narratives surrounding the mythologies of Canadian landscape. A document of countless road trips, this work examines our collective view of northern landscape and explores distant territories as places for isolation and safe haven.

EXPLORE notions of wilderness, nature, and landscape and the ways in which they are important in this series of works; **EXPLORE** the role of the viewer in considering these works.

SABRINA RUSSO

Everything I read and everything I wrote last year
Video projection, sound, paper, 2010.
Courtesy of the artist.

My work explores tensions between intimacy and distance, using personal experience as a starting point from which to ask broader questions about documenting and image making. Rhythm and movement are important components of work that aims to connect with the present through the past and to mark the passage of time.

Everything I read and everything I wrote last year is a video and sculptural work that experiments with recording everyday experience. Employing books and notes related to coursework as

material, this work addresses the difficulty of measuring learning and framing the past in meaningful ways.

EXPLORE time and how it is alluded to in this work; **EXPLORE** the notion of measurement and the types of tension that arise in this work as a direct result of an attempt to quantify something.

MARIGOLD SANTOS

land asuang / crystal monster (asuang) / dusk, ardor / forage
Mixed media on paper, 2009–2010.
Courtesy of the artist.

My interest lies in transformation with my reflection on fleeting childhood memories and my family's immigration to Canada serving as autobiographical points of departure. Experiences as history, fragmented by memory and re-told to become personal myth, are negotiated through the act of drawing, operating within narratives of the otherworldly. This is the realm of play where I situate my work.

These large-scale drawings explore notions of multiplicity and the fragmentation of the uprooted self through figures borrowed from Filipino folklore combined with archetypal interiors and landscapes. Seeking to embrace growth, transience, and the self in process, these recent works allude to the disintegration of memory and its reinvention via new narratives revealed in a phosphorescent glow.

EXPLORE myth, narrative, and memory and the ways in which these notions are addressed in these works; **EXPLORE** the way in which these works are installed in the Gallery and how this contributes to our understanding of them.

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Produced with the support of the *Frederick and Mary Kay Lowy Art Education Fund* and *Congress 2010: Connected Understanding / Le Savoir Branché*. The Leonard & Bina Ellen Art Gallery's contemporary exhibition program is supported by the Canada Council for the Arts. The Gallery and the artists gratefully acknowledge CIAM (Centre interuniversitaire des arts médiatiques) for its technical support.